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NOTES AND DISCUSSIONS

SOME NEW COMIC FRAGMENTS

In the second volume of their *Papiri Greci e Latini* (Firenze: Ariani, 1913) the Società Italiana per la ricerca dei Papiri in Egitto published some fragments of a play of the New Comedy the style of which suggests that it may have been by Menander. Since the original publication is not widely distributed it may be well to call the fragments to the attention of the readers of *Classical Philology*.

Three pieces of parchment of the fifth century, which, according to Vitelli, evidently formed the outside folio of a quaternion, yield 87 verses, many of which are mutilated beyond restoration. The total naturally is insufficient to show the plot. Yet it seems probable that the chief character was a miser, $\phi\iota\lambda\acute{a}\rho\gamma\nu\rho\sigma$ s, to judge from the prologue as well as from the words of Smicrines. The play was not necessarily called $\Phi\iota\lambda\acute{a}\rho\gamma\nu\rho\sigma$ s of course, but we inevitably think of the comedies by Philiscus, Philippides, Dioxippus, and Theognetus, which did have this title; and the original of the Aulularia may as well have been called $\Phi\iota\lambda\acute{a}\rho\gamma\nu\rho\sigma$ s as anything else that has been conjectured.

Of the prologue some twenty fragmentary verses are preserved. These are sufficient to show that it was of the familiar expository type in which not only the antecedent circumstances are set forth, but the characters are somewhat described, their relationship made clear, and the houses on the scene duly designated. The most interesting thing is that the prologue is spoken by $\text{T\'e}\chi\eta$, as is made evident by the closing verses, not by the opening lines, as seems to have been the prevailing custom when a $\theta\epsilon$ 0s $\pi\rho$ 0 λ 0 χ 1 χ 0 ω 0 appeared. This matter I shall discuss elsewhere. Vitelli thinks it probable that the prologue was preceded by an initial scene, as in the Cistellaria, and the M.G., and in Menander's $^*H\rho\omega$ 5; however, there is no certain indication that this was the case. Immediately after the prologue Smicrines speaks and first defends himself against the charge of being avaricious; then he declares that he wishes to warn against an impending marriage:

30 ff.: τοὺς δὲ γινομένους γάμους τούτους προειπεῖν βούλομ' αὐτοῖς μὴ ποεῖν. ἴσως γὰρ ἄτοπον καὶ λέγειν· οὐκ ἐν γάμοις

With these words the parchment leaf breaks off, so that we cannot determine what marriage is meant. The second leaf gives us on the recto first a part of a dialogue between two characters who are plotting to pretend that

Chaereas, the brother of Smicrines, has suddenly died. An interlude by the chorus $(\chi o \rho o \hat{v})$ is followed by a scene in which Smicrines' satisfaction over his new wealth is interrupted by the entrance of a slave, doubtless the tricky $\Delta \hat{a} o s$, announcing a sudden misfortune:

ὧ δαίμονες, φοβ[ερ]όνγε, νὴ τὸν Ἦλιον, τὸ συμβεβ[ηκός· ο]ὖκ ἃν ὧήθην ποτέ ἄνθρωπο[ν εἰs] τοσοῦτον οὑτωσὶ ταχύ πάθος ἐμπεσεῖν, σκηπτός τις εἰς τὴν οἰκίαν ῥαγδαῖος ἐμπέπτωκε.

This disaster is of course the pretended death of Chaereas, for which the slave tries to console his master by ostentatiously quoting from the tragic poets. These quotations include Aeschylus, frag. 159 N², the opening of Euripides' *Orestes*, as well as a new fragment from the same poet, happily documented:

'τὰς γὰρ συμφορὰς ἀπροσδοκήτους δαίμον[ες δι]ώρισαν.' Εὐριπίδου τοῦτ' ἐστί.

There is also a new fragment of Carcinus, followed by a quotation from an unknown poet—unless, indeed, it also belongs to Carcinus:

'[οὐ]δ' ἔστιν ἄπιστον τῶν ἐν ἀνθρώποις κακῶν,'
[ὡς] Καρκίν[ο]ς πού φησ'· 'ἐν μιᾳ γὰρ ἡμέρᾳ
τὸν εὐτυχ[ῆ τίθη]σι δυστυχῆ θεός.'

Finally we have the colorless sententia:

'οὐδὲν γὰρ ἄλογον δεινόν.'

Although we cannot make out the plot, the fragments are thus seen to be not without interest, if for no other reason, because of the new quotations which they contain. Some happy find may help to complete the comedy.

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NOTES ON PETRONIUS

Petr. 69.5: Buecheler, following the MS (H), reads: "harundinibus quassis choraulas imitatus est." At 136. 11, "collocavit illa ignem cassis harundinibus collectum," Buecheler reads cassis from O, rejecting quassis, the reading of L. In 69. 5 quassis fails to give a satisfactory meaning. Friedländer's version "mit zerbrochenen Rohrstucken" makes the best sense, but Petronius does not elsewhere use quatio(quassus) in this meaning (cf. Segebade and Lommatzsch, s.v.); the form quassata does occur (cf. 134, "primo ictu harundo quassata"). The English translators, Lowe and Heseltine (Loeb Library), adopt the meaning "brandish," but this hardly seems